VOL. 163

PANTERA

Play 7 Songs with Tab and Sound-alike Audio

Audio Included

- Cemetery Gates
- Cowboys from Hell
- Drag the Waters
- 5 Minutes Alone
- I'm Broken
- This Love
- Walk

HAL•LEONARD®

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FOREWORD

The True Cowboys From Hell

In the minds of many metal mavens, the ’90s was a dearth for the genre in terms of new bands and new guitar heroes. Sure, the established acts (Metallica, Maiden, Slayer, Zakk Wylde, et al.) continued to carry the metal flag with aplomb, but thanks to grunge, the vast majority of new groups were content to shoe-gaze while churning out one-fingered riffs on drop-D tuned guitars and playing few, if any, solos! There was, however, one notable exception to this sorry rule… an explosive quartet from Texas named Pantera…

Thanks to the patented power-groove the band perfected by paying its dues for many years in clubs and dives all over America, when Dimebag and Co. released their debut album *Cowboys From Hell* in 1990, they not only took the metal world by storm, they raised the bar… high, very high. Furthermore, Dime proved himself to be a world-class guitarist from the very first solo on the album, and quickly rose to the dizzy heights of guitar hero in the blazing tradition and to the stature of his heroes, Randy Rhoads and Edward Van Halen.

Over the course of the decade, Pantera released a total of four studio albums and one double-live set, each one more uncompromising and standard-setting than its predecessor. The band toured like maniacs and its bombastic brilliance onstage made the Texans one of the most revered and respected metal outfits of all time. Sadly, the band split up in the early 2000s, and then, on December 8th, 2004, the unthinkable happened. On one of the darkest days music has ever known, Dime was killed on stage by a mentally de-arranged subhuman.

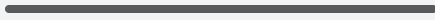
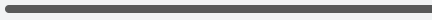
In tribute to Dime’s memory, the good folk at Hal Leonard have called upon some of the finest transcribers and session players to accurately notate and perform some of Pantera’s most incendiary cuts—including “This Love,” “Walk,” “I’m Broken,” and of course, the anthemic classic “Cowboys From Hell.” Thanks to these wonderfully performed backing tracks, you get to work your chops out to the max by emulating Dime’s brilliant parts over each and every one! Don’t be afraid to improvise on occasion either, as Darrell

wrote in the final installment of his incredibly popular and long-running "Riffer Madness" column in *Guitar World*, "Remember, it's all good, everything goes and there ain't no damned rules or boundaries. So get off! Tear it a fresh ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"

Amen to that sentiment! Rest In Peace, Dime—your music, mayhem, and mirth live on, and always will…

–Nick Bowcott
May, 2014

Cemetery Gates

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo

Play-Along

*Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Original recording sounds approximately 30 cents flat of standard tuning.

E5
Dmaj13
Rev - 'rend,
is this some con - spir - a - cy?

F♯m7
Asus2
E5
Dmaj13
Cruc - i - fied for no sins;
her im - age

F♯m7
Asus2
E5
be - neath me.
Lost with - in my plans for life,

Dmaj13
F♯m7
Asus2
it all seems so un - real.
I'm a man cut in half

E5
D
in this world,
left to my mis - er - y.

Interlude

F♯m7
F♯m6
D/F♯
F♯m
w/ dist. & delay
rake

F♯m7
F♯m6
D/F♯

F♯m
15ma
P.H.
w/ bar
F♯m7
8va
loco
P.H.
rake
Asus2
E5
Dmaj13
slight P.H.
F♯m7
Asus2
E5
D
w/ bar
Faster ♩ = 148
Harm.
A5
N.C.
delay off
P.M.

E5
Dmaj13
to see. I didn't ask him
why. I will remem-
F♯m7
Asus2
ber the love our souls
had sworn to make. Now I watch the fall-in' rain;

Pre-Chorus
Faster ♩ = 146
Dmaj13
F♯5
A5
E5
D5
A/C♯
all my mind can see now is your...
Well, I guess you took my youth and gave it all a - way.
See additional lyrics
Like the birth of a new - found joy, this love would end in rage.
And when she died I could - n't cry; the
f
chorus off
w/ dist.
P.S.
P.M.

D5
A/C♯
F♯5
A5
pride with - in my soul. You left me
P.M.
E5
D5
A/C♯
E/G♯
in - com - plete, all a - lone as the mem - o - ries now un - fold.
P.M.
Chorus
A5
N.C.
1. Be - lieve the word.
2., 3. See additional lyrics
8va
loco
P.H.
P.M.
A5
N.C.
I will un - lock my door

To Coda 1
To Coda 2
A5
N.C.
E5
F5
and pass the cem - e - ter - y gates.
8va
loco
P.H.
P.M.
Interlude
F♯5
A5
B5
C5
E5
F5
P.M.
D.S. al Coda 1
Coda 1
1/2
Be - lieve the word.

A5
N.C.
I will un - lock my door and pass the cem -
8va
loco
P.H.
P.M.

A5
N.C.
A5 E5 F5 A5 E5 F5
- e - ter - y
P.M.

Guitar Solo
F♯m7
Asus2
E5
Dmaj13
gates.
w/ delay
w/ bar
grad. return
let ring

F♯m7
Asus2
E5
let ring
w/ bar

Dmaj13
F♯m7
Asus2
rake
w/ bar

N.C.
E5
Dmaj13
rake
hold bend
w/ bar
steady gliss.

F♯m7
8va
Asus2
E5
loco
rake

D5
A/C♯
E5
F5
P.M.

F♯5
A5
B5
C5
E5
F5

F♯5
A5
B5
C5
B5
A5
8va
F♯5
A5
B5
loco
C5
E5
F5
F♯5
A5
B5
w/ bar
C5
B5
A5
P.H.
Interlude
F♯5
A5
B5
C5
E5
F5
F♯5
A5
B5
grad. dive
w/ bar
delay
off
P.M.
slack

C5 B5 A5
F♯5 A5 B5 C5 E5 F5
P.M.
P.M. P.M.
P.M.

D.S.S. al Coda 2
F♯5 A5 B5 C5 B5 G C5 B5 G♯m N.C.
P.M. P.M. P.M.

Coda 2
Be - lieve the word.
8va loco
P.H.
1/2

A5 N.C. A5 N.C.
I will un - lock my door
8va loco
P.M. P.H. P.H. P.M.

Outro

*Till fade, depress bar & pluck slack string w/ L.H. finger, then hammer w/ L.H. finger at indicated fret location to sound harmonic while raising bar.

A5
N.C.
8va
Gates.
w/ bar
+1/2
slack
loco
delay off
P.M.
P.H.
w/ delay
w/ bar
Harm.
+2 1/2
+1 1/2
-3 1/2
+2
-4

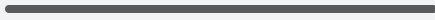
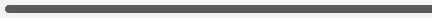
Additional Lyrics

3. Sometimes when I'm alone
I wonder aloud if you're watchin' over me
Someplace far abound.
I must reverse my life,
I can't live in the past.
Then set my soul free;
Belong to me at last.

Pre-Chorus Through all those complex years
I thought I was alone.
I didn't care to look around
And make this world my own.
And when she died, I should've cried
And spared myself some pain.
You left me incomplete,
All alone as the memories still remain.

Chorus 2., 3. The way we were.
The chance to save my soul.
And my concern is now in vain.
Believe the word.
I will unlock my door
And pass the cemetery gates.

Cowboys From Hell

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo **Play-Along**

*Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Original recording sounds approximately 30 cents flat of standard tuning.

Oh, come on!
P.M.
Verse
N.C.
1. Un-der the lights where we stand tall,
2. See additional lyrics
no - bod-y touch-es us at all.
Show - down, shoot - out,
spread fear with-in, with - out. I said we're gon-na take what's ours to have.

Spread the word through-out the land. They say bad guys wear black.
P.M.
We're tagged and can't turn back.
Pre-Chorus
G5 A♭5 G5
You see us com - in' and you
B♭5 A5 A♭5 N.C.
all to - geth - er run for cov - er.
We're tak - in' o - ver
this town.
Chorus
E5 E5 A5 N.C.
Here we come, reach for your gun, and you
slight P.M.

E5
A5
N.C.
bet-ter lis - ten well, my friend. You see, it's been slow down be - low.
slight P.M.
Aimed at you, we're the cow-boys from hell.
Deed is done a - gain, we've won. Ain't
talk-in' no tall tales, friend, 'cause high noon, your doom.
To Coda 1
To Coda 2
Com-in' for you, we're the cow-boys from hell.
P.M.

P.M.
P.M.

1.
2.
D.S. al Coda 1
2. Oh,
P.M.
P.M.
P.M.

Coda 1
Guitar Solo
E5 A5 G5 F#5 F5 Em
Com - in' for you, we're the cow - boys from hell.
slight P.M.
P.M.

C A/C# D B♭ A G
8va
P.M. P.M.
P.M. P.M. P.M. P.H.

Em
loco
C
8va
P.M.
P.M.
P.M.
P.M.
1 1/2

A/C♯
8va

D
B♭
A
G
8va
loco

Em
C
A/C♯
8va
hold bend

D
B♭
A
G
Em
8va
loco

C
A/C♯
8va

Interlude
D
B♭
A
G
N.C.
8va
loco
P.M.

8va
loco
P.M.
P.H.

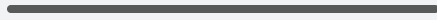
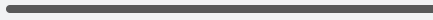
8va
loco
P.M.
P.H.

8va
loco
mf
P.M.
Whoa!
D.S.S. al Coda 2
Coda 2
E5
A5
N.C.
Ah!
slight P.M.
f
Outro
Step a - side for the cow-boys from hell.
P.H.

Additional Lyrics

2. Oh, pillage the village, trash the scene, but better not take it out on me,
 ’Cause a ghost town is found where your city used to be.
 So out of the darkness and into the light, sparks fly ev’rywhere in sight.
 From my double-barrel twelve-gauge, can’t lock me in your cage.

5 Minutes Alone

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo **Play-Along**

G5 A5 E5 B♭5 G5 E5 N.C.
steady gliss.
Verse
E5
1. I see you had your mind all made up, you group of pit - i - ful liars.
2. See additional lyrics
P.M.
D♯5/E
Be - fore I woke to face the day, your mas - ter plans trans - pired.
E5
Some - thing told me this job has more to meet the eye.
P.M.

D♯5/E
My song is not be - lieved?
My words some - what de - ceiv - ing?
N.C.
Now I'm un -
whole.
grad. bend
1 1/2
Pre-Chorus
E5
You've waged a war of nerves,
but you can't crush the king - dom.
P.M.

G5 A5 E5 B♭5 G5 E5 N.C.
G5 A5 E5 G5 A5 E5 N.C.
Five min-utes a - lone.
G5 A5 E5 B♭5 G5 E5 N.C.
G5 A5 E5 G5 A5 E5 N.C.
Just give us...
To Coda
G5 A5 E5 B♭5 G5 E5 N.C.
G5 A5 E5 G5 A5 E5 N.C.
Five min-utes a - lone.
1.
G5 A5 E5 B♭5 G5 E5 N.C.
Uh!

2.
Interlude
G5 A5 E5 B♭5 G5 E5 N.C.
N.C.
Uh!
Head - butt - ed some bro - ken glass.
Play 3 times
Play 3 times
A5 A♭5 G5 F♯5 F5 G5 A5 E5 G5 A5 E5 N.C.
Uh! Five min - utes

G5 A5 E5 B♭5 G5 N.C.
G5 A5 E5 G5 A5 E5 N.C.
a - lone.
15ma
loco
Harm.
G5 A5 E5 B♭5 G5 E5 N.C.
Just give us...
Yeah.
w/ bar
-1 1/2
Guitar Solo
N.C.

8va
grad. bend
grad. release
grad. bend
grad. release
grad. bend
loco
Ass stomp!
Harm.
w/ bar
slack
Interlude
F5 B♭5 F5 E5 F5 E5 B♭5 E5 F5 E5 F5 G5
Play 4 times
P.M.
D.S. al Coda
(no repeat)
E5 F5 E5 F5 G5 E5 F5 E5 F5 N.C.
I ask you please just give us...

Additional Lyrics

2. I read your eyes, your mind was made up. You took me for a fool.
   You used complexion of my skin for counter-racist tool.
   You can't burn me. I've spilled my guts out in the past.
   Taken advantage of 'cause you know where I come from, my past.

Drag The Waters

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo **Play-Along**

*Tune down 1 1/2 steps:
(low to high) C♯-F♯-B-E-G♯-C♯

Intro
Moderately ♩ = 126

*Original recording sounds approximately 40 cents flat of indicated tuning.

N.C.
F5 E5
F5 E5
N.C.
1. A
slight P.H.
P.M.
Verse
N.C.
smack on the wrists is the word from the mouth of the out - sid - er, law - yer, po - lice.
2. See additional lyrics
A small price to pay for the dope and the guns and the rape,
it should all be o - kay.
C5
B5
N.C.
Your fa - ther is rich, he's a judge,

he's the man, he's the god that got your sen-tence re-duced. But in the
back of his mind, he well knows what he'd find if he looked a lit-tle deep-er in you,
Chorus
F5 E5 F5 E5 N.C.
in you.
Drag the wa - ters some more,
don't pick
slight P.H.
P.M.
F5 E5 F5 E5 N.C.
like nev - er be-fore.
Whoa!

Ah!
How!
P.M.
slight
P.H.
Ah!
How!
P.M.
slight
P.H.
Ah!
How!
P.M.
slight
P.H.
C5 D5 E♭5 F5 E5 F5 E5 N.C.
Huh!
Drag the wa - ters some more,
P.M.
P.M.
P.M.
P.M.
slight P.H.

F5 E5 F5 E5 N.C. F5 E5 F5 E5
like nev - er be - fore.
P.M. P.M.
slight P.H.
P.M. P.M.

N.C. F5 E5 F5 E5 N.C.
Drag the wa - ters some more.
P.M.
slight P.H.
P.M. P.M.
slight P.H.

Interlude

F5 E5 N.C.
Uh!
let ring
let ring
let ring
let ring
grad. bend
hold bend

F5 E5 N.C.
8va
loco
1 1/2

F5
E5
N.C.
grad. bend
Guitar Solo
N.C.
w/ flanger
let ring
8va
loco
w/ bar
fret out

8va
1
14
12
15
12
15
1 1/2
(15)

loco
don't pick
8va
1 1/2
10
17
15
17
18
19
19
13
16
15
17
17
17
18
17
19
1 1/2
17
20

Chorus
F5 E5 F5 E5
Damn! Huh!
8va
19 20 20 20 21 20 22 20 22
1
22 22
2 1/2
grad. release
(22)
1
22
(22)

N.C.
F5 E5 F5 E5
N.C.
Drag the wa - ters some more,
like nev - er be - fore.
loco
flanger off
slight P.H.
P.M.
P.M.
slight P.H.

F5 E5 F5 E5
N.C.
F5 E5 F5 E5
Drag the wa - ters some more.
slight P.H.
P.M.
N.C.
F5 E5 F5 E5
N.C.
Drag the wa - ters some more,
F5 E5 F5 E5
N.C.
F5 E5 F5 E5
like nev - er be - fore.
N.C.
F5 E5 F5 E5
N.C.
Drag the wa - ters some more.

Additional Lyrics

2. Sweet is the slice and the lips, you're gonna have that woman. She is your favorite lay.
Promised you, swore that, a, no one had been there and she was gonna keep it that way.
Let it move in, you got thin and got high and your money went and so did your friends.
But she's by your side and her smile cannot hide the premonition of a beckoning end, the end.

I'm Broken

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo

Play-Along

*Tune down 1 step:
(low to high) D-G-C-F-A-D

*Original recording sounds approximately 60 cents flat of indicated tuning.

loved ones ab - sence liv - ing, laugh - ing, eyes a - wake. Is
mourn the day, of our fac - es
P.M.
this too much for them to take? Too young
for one's
con - clu - sion, the life - style won.
Bridge
N.C.
That's how.
Such val - ues you taught your son.

F♯5 G5 F♯5 F5
E5
N.C.
Look at me you now.
Chorus
N.C.(E5)
I'm You're broken.
Inherit my your life.
I'm You're broken.
1.
E5
P.M.
2.
E5
P.M.

Interlude
E5
N.C.
E5
N.C.
Play 3 times
Uh!
Play 3 times
P.M.
P.M.
Bridge
F5
N.C.
That's
how.
E5
N.C.
Look at us now.
Guitar Solo
N.C.
rake
let ring

8va
loco
rake

15ma
loco
15ma
loco
P.H.
P.H.
w/ bar
w/ bar
w/ bar

8va
w/ bar
w/ bar

8va
loco
8va
w/ bar

Chorus
E5
N.C.
N.C.(E5)
I'm bro - ken.
In - her - it my
8va
loco
w/ bar
life.
I'm bro - ken.
E5
That's
P.M.
Bridge
N.C.
how.
Look at me now.
Chorus
E5
N.C.
N.C.(E5)
I'm bro - ken.

Additional Lyrics

2. One day we all will die, clichéd fact of life.
   Force-fed to make us heed, inbred, sponge our bleed.
   Ev'ry warning, a leaking rubber, a poison apple for mingled blood.
   Too young for one's delusion, the lifestyle cost.
   Venereal mother embrace the loss.

This Love

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo

Play-Along

*Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Original recording sounds approximately 60 cents flat of standard tuning.

F♯m7 C♯°/G F♯m7 C♯°/G Bm7 F♯°/C
pain - ful and un - true. I said I loved
Bm7 F♯°/C F♯m7 C♯°/G F♯m7 C♯°/G
but I lied.
C♯° C A/C♯ C A/C♯ C
In my life all I want - ed was the keep - ing of
E/G♯ Am C♯° C A/C♯ C
some - one like you. As it turns out, deep - er with - in me

A/C♯ C E/G♯ Am
love was twist - ed and point - ed at you.

Pre-Chorus
2nd time, substitute Fill 1
F♯m7 C♯°/G F♯m7 C♯°/G
Spoken: Never ending pain,
w/ bar
w/ dist.
& delay
grad. release

Fill 1
w/ dist., delay & wah-wah

F♯m7
C♯°/G
F♯m7
C♯°/G
quickly ending life.
Screamed: You keep this
8va
w/ bar
w/ bar
w/ bar
P.H.
grad. dive
-2
-4 1/2
-6
-2 1/2
Chorus
Faster ♩ = 114
F♯5
Cm Bm Gm
love, thing, love, child, love, toy. You keep this
loco
delay & *wah off
P.M.
*2nd & 3rd times.
F♯5
Cm Bm Gm
love, fist, love, scar, love, break. You keep this
P.M.
F♯5
Cm Bm Gm
love, love, love. You keep this
P.M.

To Coda
F♯5
Cm
Bm
Gm
love,
love,
love.
You
keep
this
P.M.
1.
Slower ♩ = 104
F♯m7
C♯°/G
love.
mf
w/ clean tone & chorus
2.
Interlude
N.C.
G5
love.
P.M.
N.C.
F5
F♯5
G5
G♯5
A5
B♭5
P.M.

Guitar Solo
F♯m7
C♯°/G
w/ dist., delay & wah-wah
w/ bar

F♯m7
C♯°/G

Bm7
F♯°/C
F♯m7
C♯°/G
8va

F♯m7
C♯°/G
Dm
C♯+
F/C
G7/B
8va
loco
w/ bar
grad. bend

Dm
C♯+
F/C
G7/B
F♯m7
C♯°/G
loco
15ma
P.H.
D.S. al Coda
You keep this
w/ bar
slack
Coda
F♯5
G5
F5
love,
ow!
P.M.
You keep this

F♯5 G5 F♯5 G5 F5

love. You keep this love. You keep this

P.M.

Slower ♩ = 75

F♯5 G5 F♯5 G5 F5 B5/F♯ E5 F5 C5/G

rit.

love. You keep this love, ha, ha. Hope.

P.M.

rit.

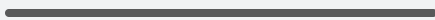
Additional Lyrics

2. I'd been the tempting one,
   Stole her from herself.
   This gift in pain, her pain was life.
   And sometimes I feel so sorry,
   I regret this, the hurting of you.
   But you made me so unhappy.
   I'd take my life and leave love with you.

Pre-Chorus *I'd kill myself for you.*
I'd kill you for myself.

Walk

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

Demo

Play-Along

*Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩. = 118

*Original recording sounds approximately 60 cents flat of indicated tuning.

Verse
N.C.
1. Can't you see I'm eas - i - ly both - ered by per - sist - ence?
2. See additional lyrics
One step from lash - ing out at you.
E♭5/B♭
N.C.
You want in to get un - der my skin and call your - self a friend.
I've got more friends like you, what do I do?
E♭5/B♭

Pre-Chorus
D5/A
B♭5
B5
N.C.
Is there no stan - dard an - y - more?
What it takes, who I am,
where I've been. Be - long.
You can't be some - thing you're not.
Be your - self, by your - self, stay a - way from me.
G5/D
F♯5
F5
A les - son learned in life, known from the dawn of time.

Chorus
N.C.
C5
Re - spect.
Bb5
Eb5/Bb
Walk.
F5
G5
G#5
What did you say?
P.M.
1/2
Are you talk - in' to me?
To Coda 1
To Coda 2

N.C.
F5
G5
G♯5
G5
F5
N.C.
Are you talk - in' to me?
P.M.
P.M.
P.M.
P.M.
P.M.
1/2
D.S. al Coda 1
Coda 1
C5
Re -
B♭5
spect.
E♭5/B♭
Walk.

N.C. F5 G5 G♯5 G5 F5 N.C. C5
What did you say? Re -
P.M. P.M. P.M. P.M. P.M. 1/2 P.M.
N.C. B♭5 N.C. E♭5/B♭
spect. Walk.
1/2 P.M. 1/2 P.M.
N.C. F5 G5 G♯5 G5 F5 N.C. F5 G5 G♯5 G5 F5
Are you talk - in' to me? Are you talk - in' to me?
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
E5 F5 G5 G♯5 G5 F5 E5 F5 G5 G♯5 G5 F5
No way punk.
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Guitar Solo
N.C.
w/ delay
let ring
grad. bend

grad. bend

8va
loco
don't pick
don't pick

*Crossed-hands technique: Fret and slide w/ right hand middle finger, then pull-off to left hand index finger (2nd fret), repeating process w/ opposite hand for subsequent slides and pull-offs as indicated.

Interlude

Coda 2
N.C.
C5
Bb5
Re - spect.
1/2
P.M.
Eb5/Bb
F5
G5
G#5
Walk.
What did you say?
Are you talk - in' to me?

Additional Lyrics

2. Run your mouth when I'm not around,
   It's easy to achieve.
   You cry to weak friends that sympathize.
   Can you hear the violins playing your song?
   Those same friends tell me your ev'ry word.

GUITAR NOTATION LEGEND

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(staccato) • Play the note short.

D.S. al Coda • Go back to the sign (), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C. • Harmony is implied.

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

PANTERA

The Guitar Play-Along® Series will help you play your favorite songs quickly and easily. Just follow the tab, listen to the audio to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

Cemetery Gates

Cowboys from Hell

Drag the Waters

5 Minutes Alone

I'm Broken

This Love

Walk

HAL LEONARD GUITAR PLAY-ALONG® VOLUME 163